

8058

* 45

The background of the entire page is a marbled paper pattern. It features a dark, almost black, base color with irregular, vein-like patterns of deep red and cream or light yellow. The veins are somewhat chaotic and organic in shape, creating a complex, textured appearance. The overall effect is reminiscent of traditional hand-marbled paper used in bookbinding.

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Jan. 16 1894.

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Wm. W. W.

OFFICE OF THE COMMISSIONER

of the General Land Office

Washington, D. C.

June 10, 1881

Dear Sir:

I have the honor to acknowledge the receipt of your letter of the 10th inst.

H. Wrede's

IMPROVED INSTRUCTIONS

8058.45

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Jan. 16. 1894

THE OCTAVE FLAGEOLET PRECEPTER

INTRODUCTION





The Octave Flageolet in its present improved state is become an Instrument in high estimation its delicacy of Tone, together with the very easy method of learning it have contributed much to its present celebrity the Scale of this Instrument is an Octave above the Flute which renders it a pleasing accompaniment either to the Flute Piano Forte or Violin . .

ON BLOWING.

The most essential point to acquire is to produce a firm and good Tone the excellence of which depends on the method of blowing and stopping the holes quite close the lower tones are produced by a smaller degree of breath, than the upper notes and a very pleasing effect may be given by tonguing many passages as on the Flute, uniting all the ornaments of taste and expression provided the Instrument is made perfectly in tune.

DIRECTIONS FOR PLACING THE FINGERS &c.

The Position of the Fingers are as follows the 1st 2^d & 3^d fingers of your left Hand are to be placed on the three holes nearest to the top, and the 1st 2^d & 3^d fingers of the Right Hand for the lower three holes observe that the thumb hole behind is never quitted except for one Note which is middle C Sharp produced by taking the thumb off and stopping the 2^d hole this Note may be made far more convenient by playing middle D and stopping with the little finger the small hole on the side of the Key and observe that the 1st Finger or

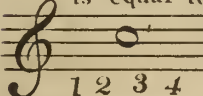
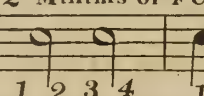
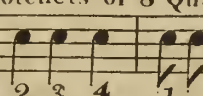
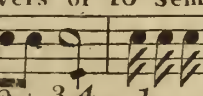
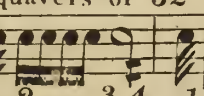
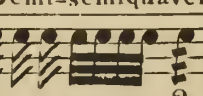
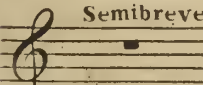
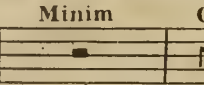
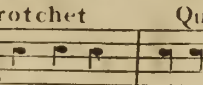
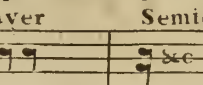
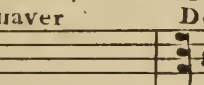
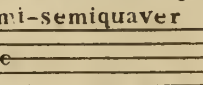
Musical sounds are expressed by certain Characters called Notes these Notes are seven in number and are denominated from the first seven Letters of the Alphabet viz A.B.C.D.E.F.G. and are written on a staff of five lines either on the lines or the spaces betwixt them and when the Notes are placed above or below the Staff additional lines are made use of called Ledger lines; every succession of eight notes as from A to A, B to B &c. is the Interval of an Octave and is only a repetition of the same notes whether above or below throughout. The Treble Clef is used for this Instrument and which is placed on the 2^d line thus  from which the names of all the notes may be calculated by counting the names upwards. A single Bar across the staff thus  divides the piece in less or more parts of equal duration according to the time marked at the beginning of any piece. A double Bar different strains of a piece marked thus  when dotted thus  it denotes both parts to be repeated.

The Characters of the Notes and the proportion they bear each other.

There are six sorts of Notes in Music A Semibreve, Minim, Crotchet, Quaver, Semiquaver, and Demi-semiquaver, which have their corresponding Rests.

1 Semibreve
is equal to 2 Minims or 4 Crotchets or 8 Quavers or 16 Semiquavers or 32 Demi-semiquavers.

TIME TABLE.

Semibreve	Minim	Crotchet	Quaver	Semiquaver	Demi-semiquaver
					
1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
Semibreve	Minim	Crotchet	Quaver	Semiquaver	Demi-semiquaver
					
or 1 Bar Rest, or half Bar.	Rests.	Rests.	Rest.	Rest.	Rest.

By the above Table you will observe that one Semibreve is sustained as long as 2 Minims 4 Crotchets &c. the different Characters of Rests denotes silence as long as the Character they represent, if a Crotchet rest occur, you are to remain silent the time of a Crotchet &c.

OF SHARPS FLATS MARKS OF EXPRESSION &c.

Each sound may be altered by adding any of the following signs A Sharp thus \sharp raises the note a semitone or half a note higher A Flat thus \flat lowers a note in the same degree A Natural thus \natural brings the note to its former sound; Flats or Sharps at the beginning of an Air affect all the Notes on that line or space on which they are placed throughout the whole piece unless contradicted by an accidental Sharp, Flat or Natural which continues only for one Bar unless the last note of the Bar is affected by it in that case it will extend to the first note of the next bar if of the same name A Slur thus \frown to be played in a smooth and gliding style A Bind thus \frown means to be played as one sound preserving its proper time, 8^{va} denotes to be played an Octave higher than written, the word LOCO to be played as written this mark \sphericalangle denotes a gradual encrease of sound from soft to loud this mark \sphericalangle denotes the reverse of the former the term, Cres, to encrease the sound, Dim, or diminuendo, to diminish the sound *ff* or fortissimo very loud *p* or piano soft *pp* or pianissimo very soft the figure of 3 placed over three notes signifies to be played in the time of two, if a figure of 6 to be played in the time of four, When a Dot is placed after a Note it encreases the value of that Note half as long again for Example A semibreve dotted $\bigcirc\cdot$ is equal to 3 Minim a Minim dotted as 3 Crotchets &c. D.C. or Da Capo means to repeat from the beginning to the next strain which is generally marked at the Double Bar, the word Finale, sometimes it denotes to return to this sign $\&$ and end at the Finale.

Explanation of ITALIAN TERMS for the different degrees of velocity.

ADAGIO very slow.

ANDANTE slow and expressive.

GRAZIOSO in a graceful manner.

LARGO not so slow as Adagio.

LARGHETTO not so slow as Largo.

ANDANTINO slower than Andante.

ANDANTE moderately slow.

ALLEGRETTO quicker than Andante.

MODERATO moderately.

ALLEGRO bright lively.

CON SPIRITO with spirit.

BRILLANTE with brilliancy.

VIVACE the same.

PRESTO Quick.

PRESTISSIMO very quick.

There are two sorts of time viz: Common and Triple Time, Common Time is known by some of these marks C C or C^2 The first is a very slow movement the next a little faster, The two 1^{st} of these marks have always to the length of a Semibreve in a Bar, which must be held as long in playing as you can moderately count four, the last never contains more than to the value of two Crotchets in a bar.

Triple Time is known by these Marks viz C^3 C^3 C^6 C^6 C^{12} . The first contains Three Crotchets in a Bar, The second Three Quavers which is played quicker The third Nine Crotchets The fourth Six Quavers and the last Twelve Quavers.

The principles of Time ought to be well studied being of the utmost consequence in the performance of Music; Time is divided by Bars into various equal parts and is called Common or Triple Time the following Examples shew the different sorts of time and the method of counting and beating the same. All movements either of the feet or head are bad habits being convinced that it might be dispensed with, by being well acquainted with the different divisions of time in the mind, altho' it may be useful between the Master and Scholar.

Common Time is divided into a number of equal parts and Triple Time runs into an unequal number of parts.

SHORT EXAMPLES ON TIME.

In Common Time 4 Crotchets in a Bar. In $\frac{2}{4}$ or half Common Time. In $\frac{6}{8}$ Compound Common time

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 1 2 1 2 1 2 1 2 3 4 5 6 1 2 3 4 5 6
or 1-2 1-2

In $\frac{3}{4}$ Triple Time 3 Crotchets in a Bar. In $\frac{3}{8}$ Triple Time 3 Quavers in a Bar.

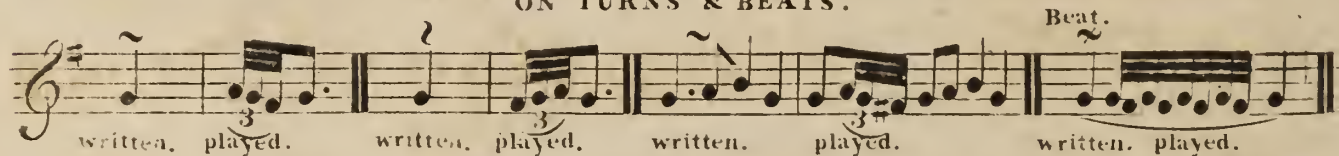
1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

OF SHAKES.

The principal Graces generally used are the plain shake the transient shake the turned shake and the perfect shake A plain Shake is only the articulate sound of two Notes put in equal motion the turned Shake is shaken from the Note above terminating with a turn, the perfect Shake which is composed of 3 Notes the first of which is called the preparative and the last its resolution.

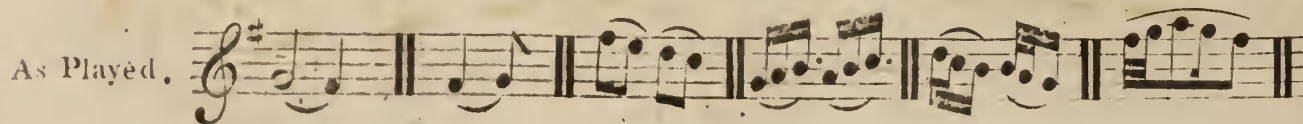
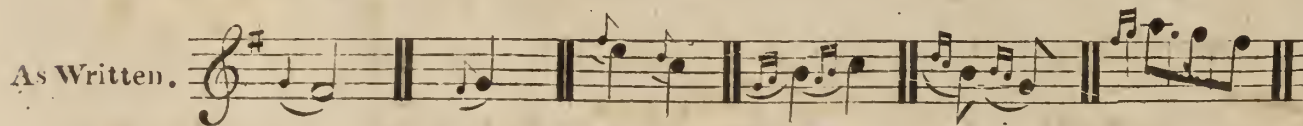


ON TURNS & BEATS.



ON APPOGIATURAS.

The Appogiatura is derived from the Italian Verb: Apogiare. to lean or rest upon: It is a note smaller in size than the principal note, that follows it: and to which it is a grace. It is not reckoned in the time, for the Bar must be complete without it: Therefore whatever length is given to it, must be taken away from the principal note which follows.

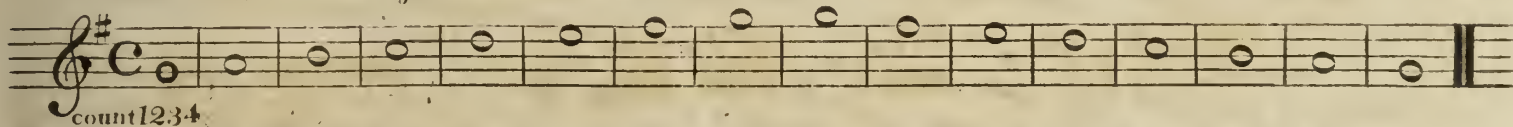


Scale of one Octave in the Key of G. with one Sharp.

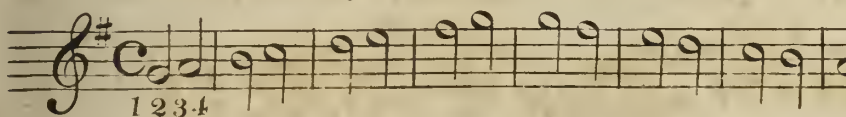
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The Pupil is recommended to practice the following slowly at first observing to blow every Note distinct and count four in a Bar being written in Common Time.

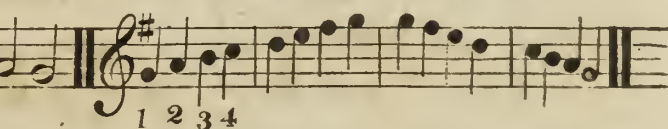
LESSON 1. In C. Major 1 Semibreve in a Bar.



LESSON 2. In D^o 2 Minims in a Bar.



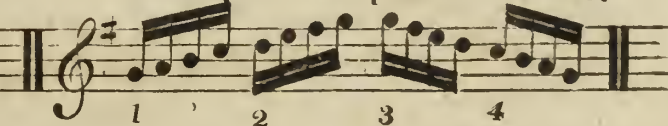
In D^o 4 Crotchets in a Bar.



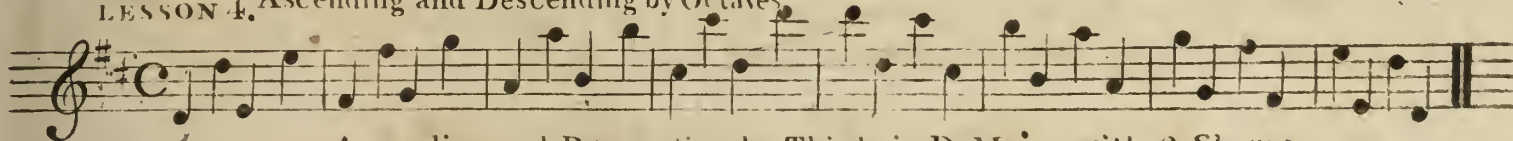
LESSON 3. In D^o 8 Quavers in a Bar.



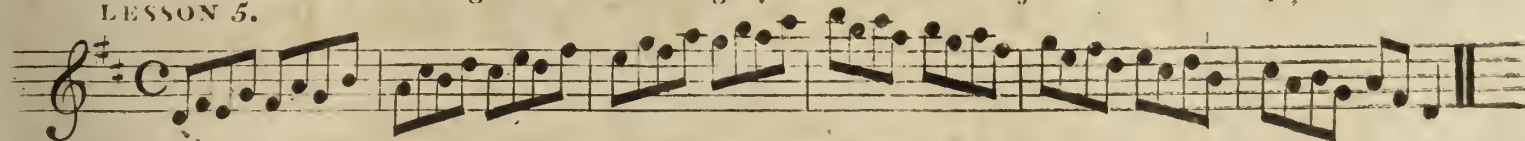
In D^o 16 Semiquavers in a Bar.



LESSON 4. Ascending and Descending by Octaves.



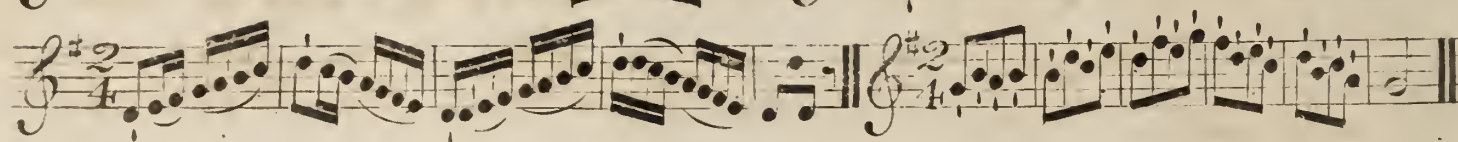
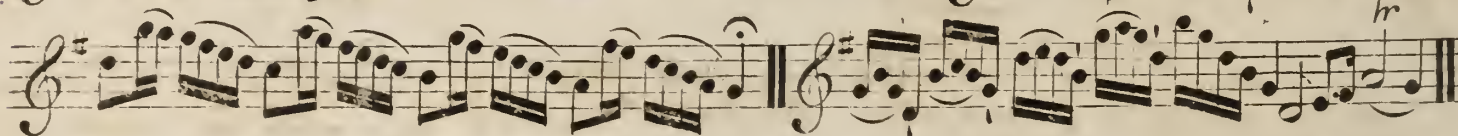
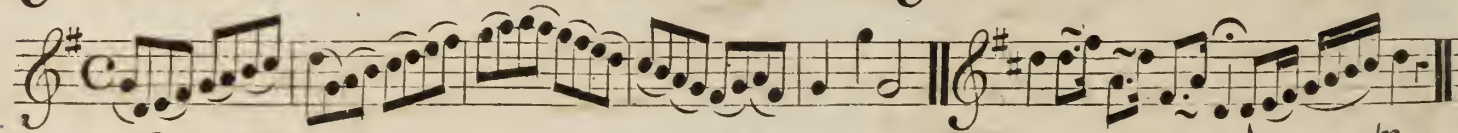
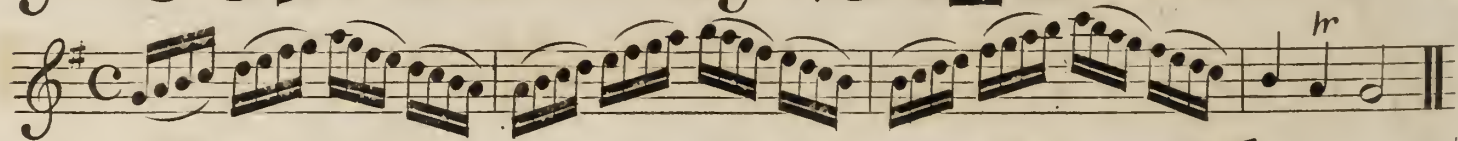
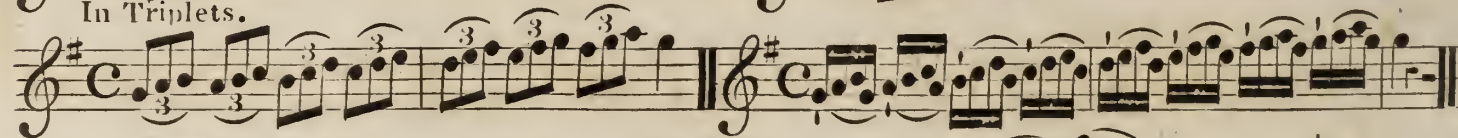
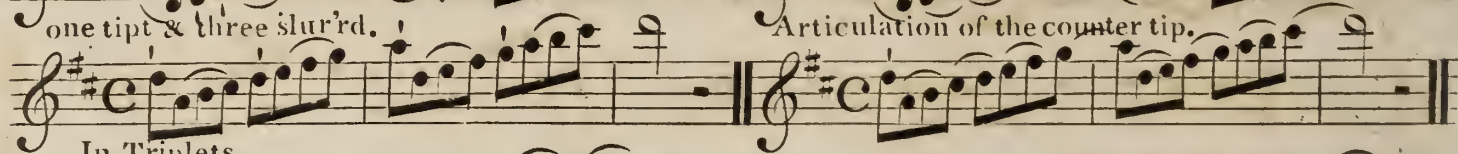
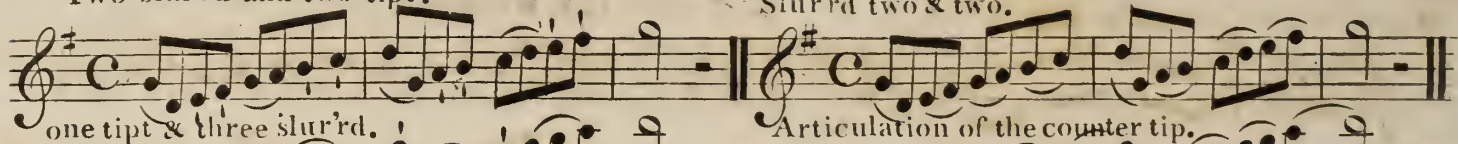
LESSON 5. Ascending and Descending by Thirds in D. Major with 2 Sharps.



Observe in Lesson 1 That the First Finger is kept down as far as the Note C and up afterwards, And in Lesson 4 the Octave to each Note is made only by taking off the First Finger of the plugg'd Hole.

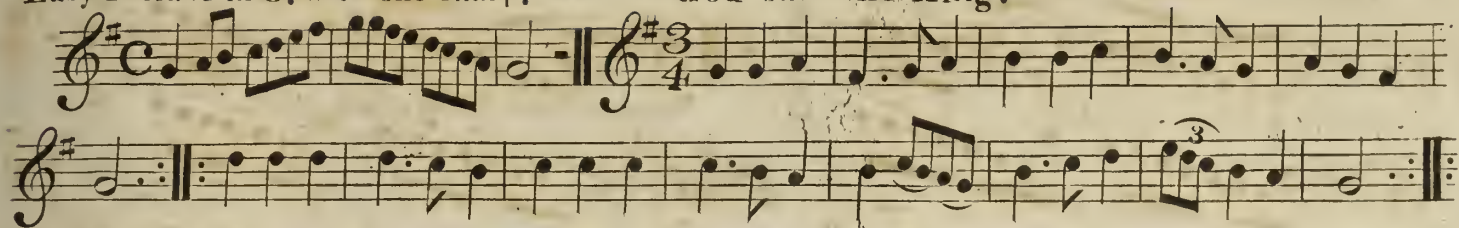
Two slur'd and two tipt.

Slur'd two & two.

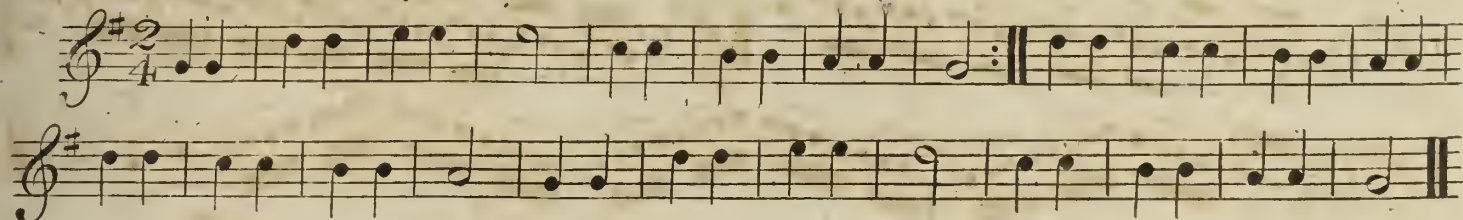


Easy Prelude in G, with one Sharp.

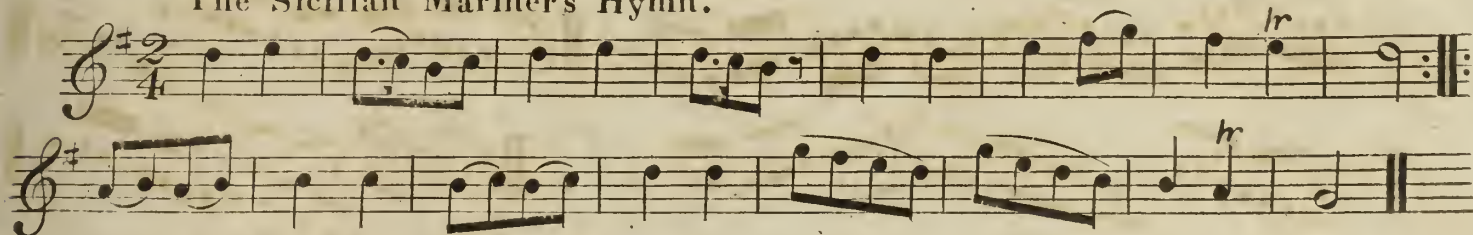
God save the King.



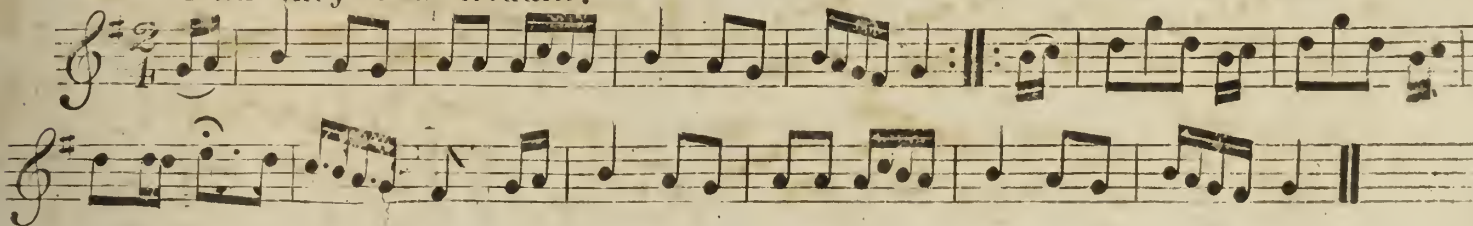
Avous darais.



The Sicilian Mariners Hymn.

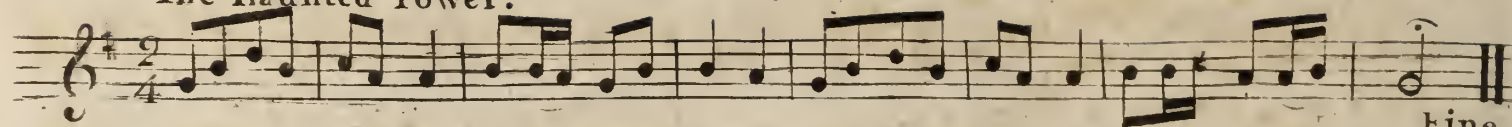


And they're a' noddin.



The Haunted Tower.

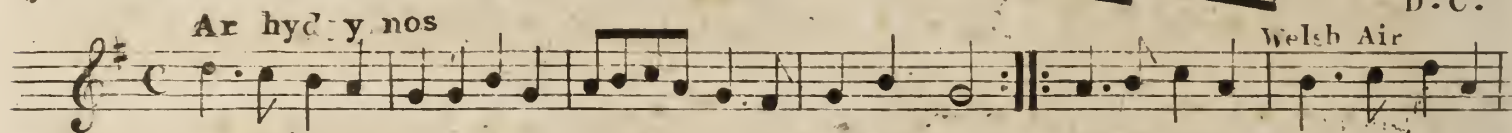
Fin. etc. 2



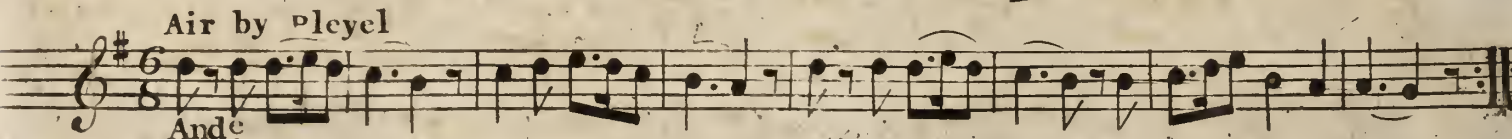
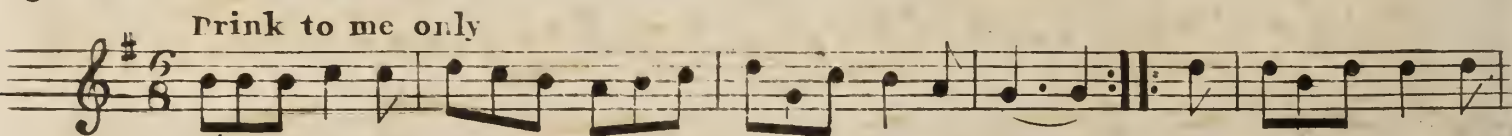
Fine.



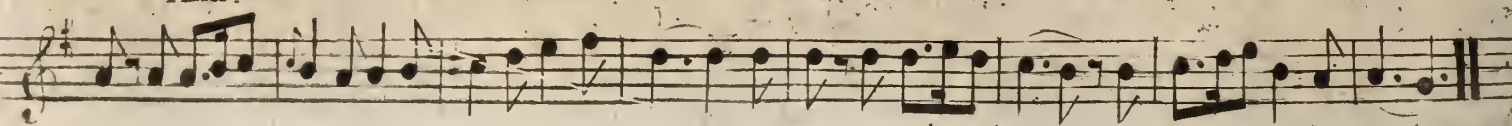
D.C.



Welsh Air

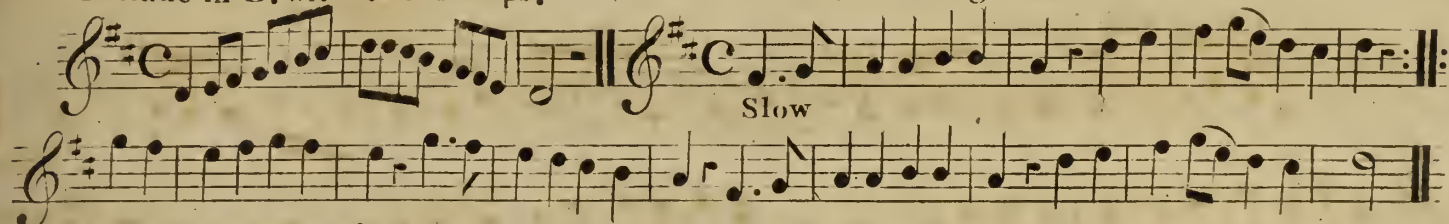


Ande

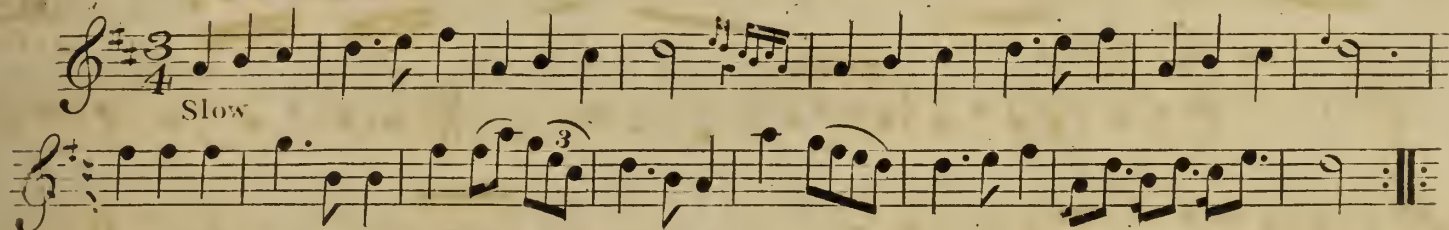


Prelude in D, with two Sharps.

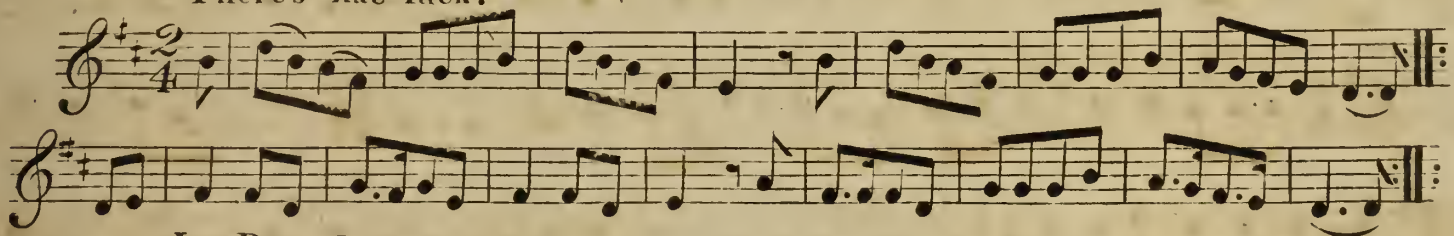
In my Cottage.



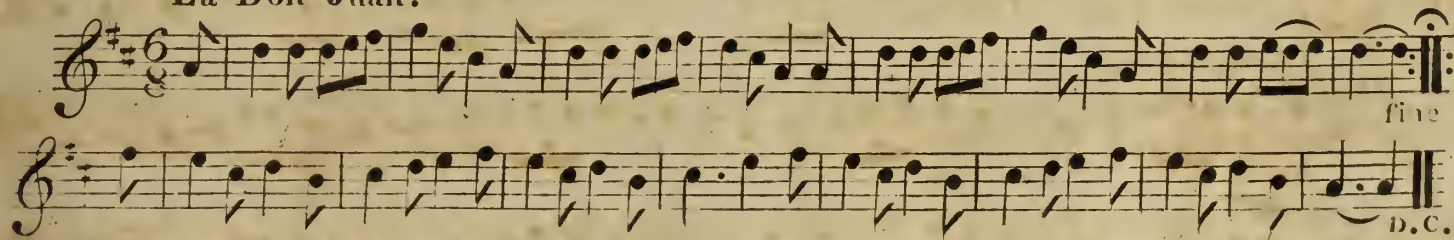
Robin Adair.



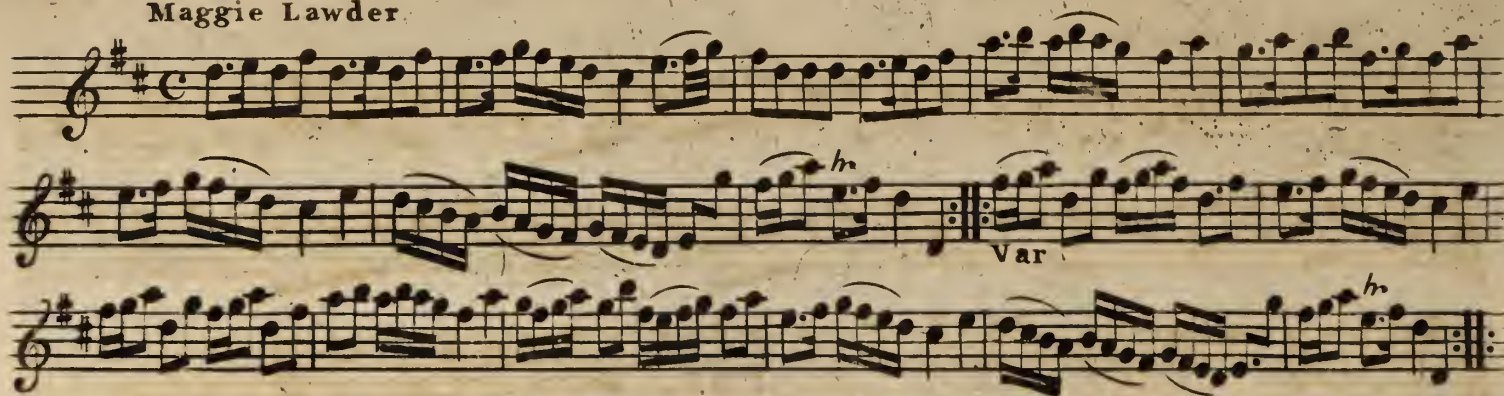
Theres nae luck.



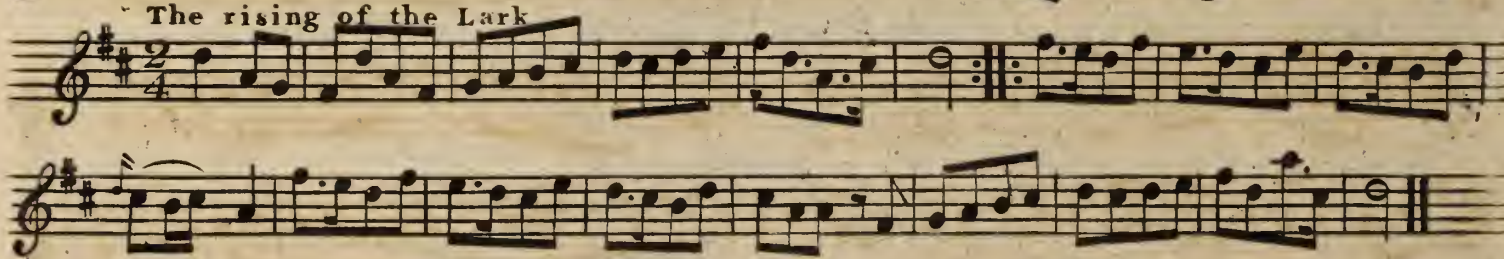
La Don Juan.



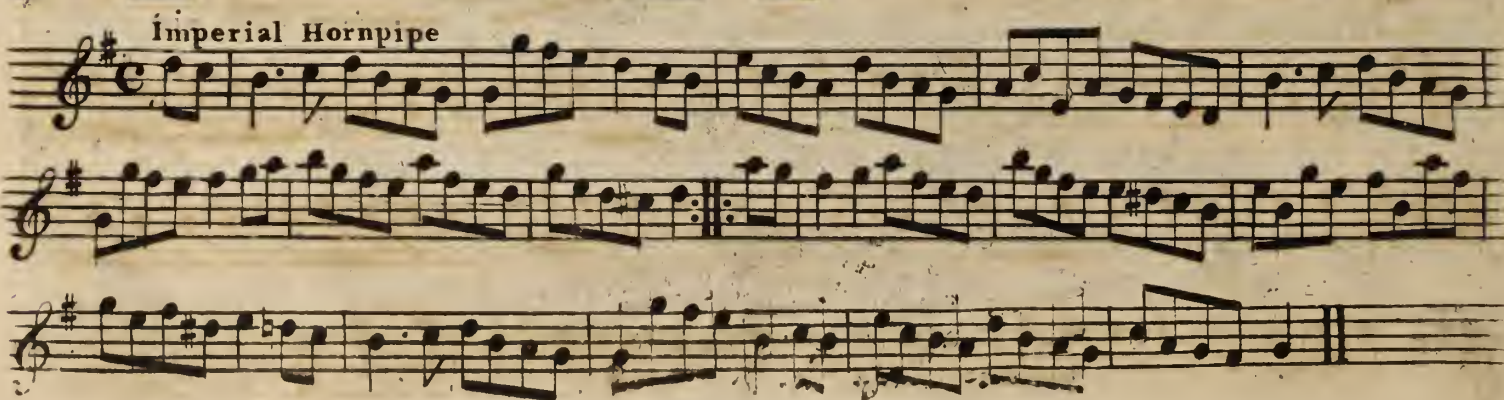
Maggie Lawder



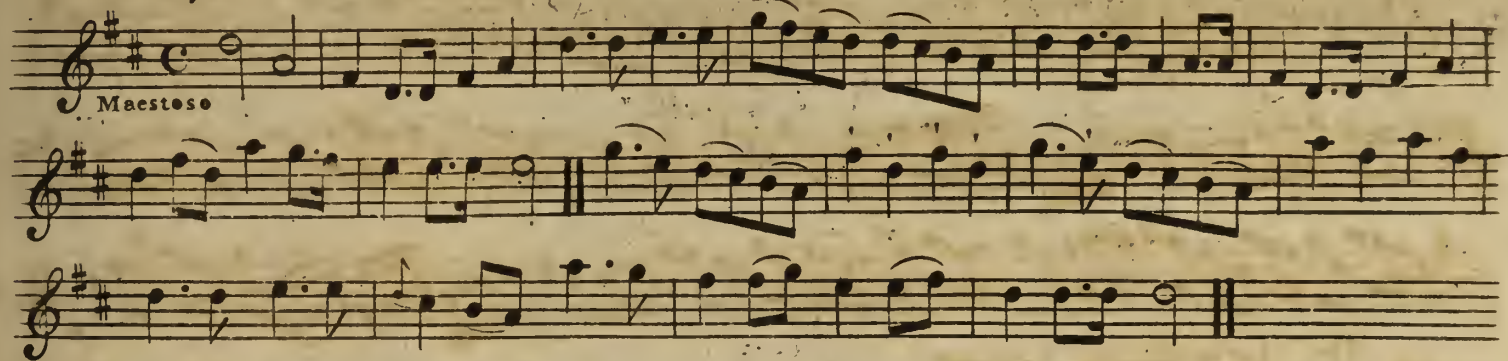
The rising of the Lark



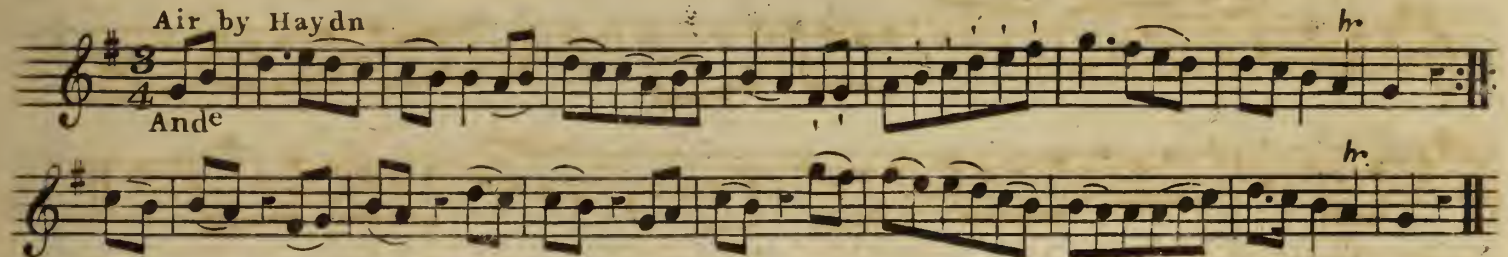
Imperial Hornpipe



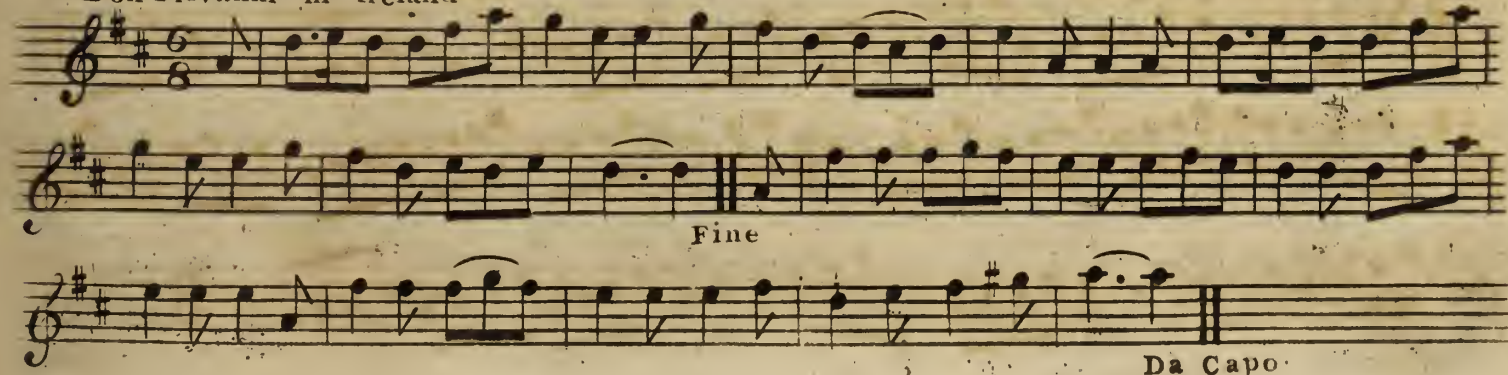
Royal Standard March



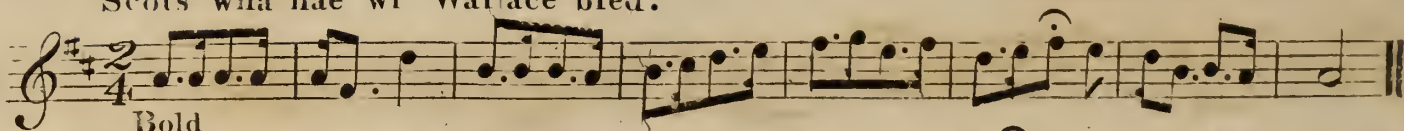
Air by Haydn



Don Giovanni in Ireland

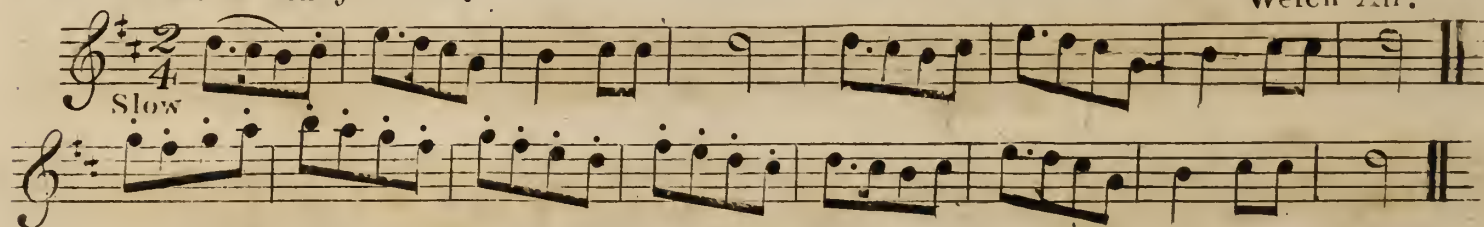


Scots wha hae wi Wallace bled.



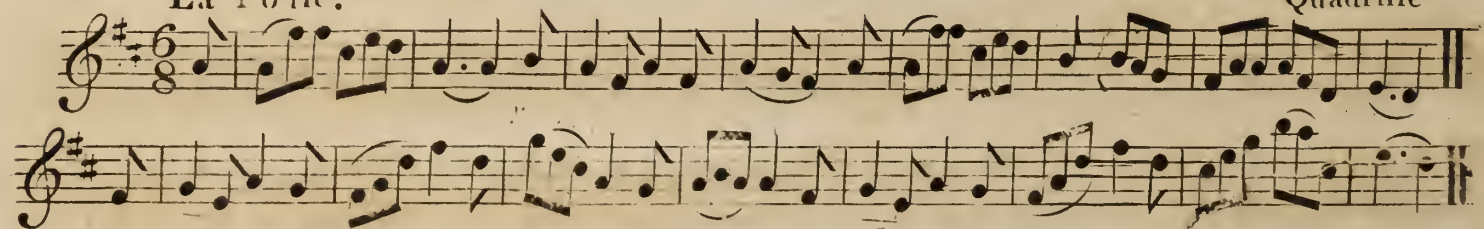
Poor Mary Anne.

Welch Air.



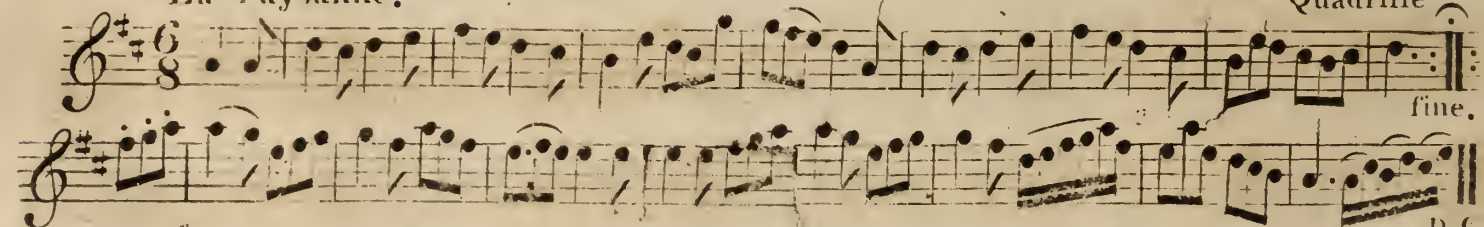
La Poirle.

Quadrille

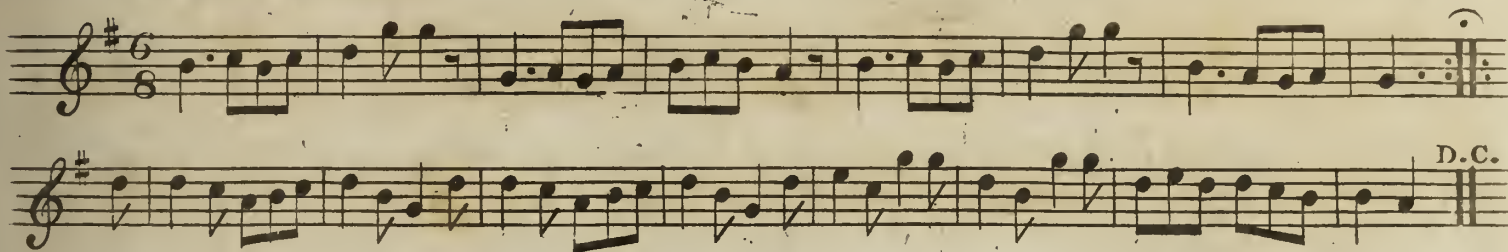


La Paysanne.

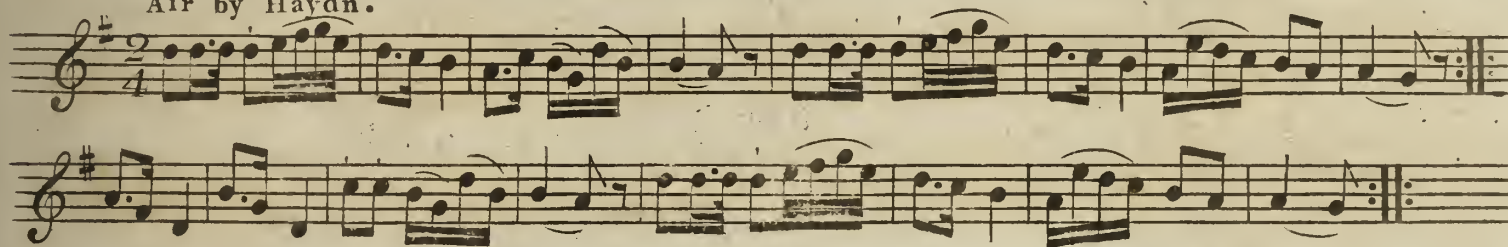
Quadrille



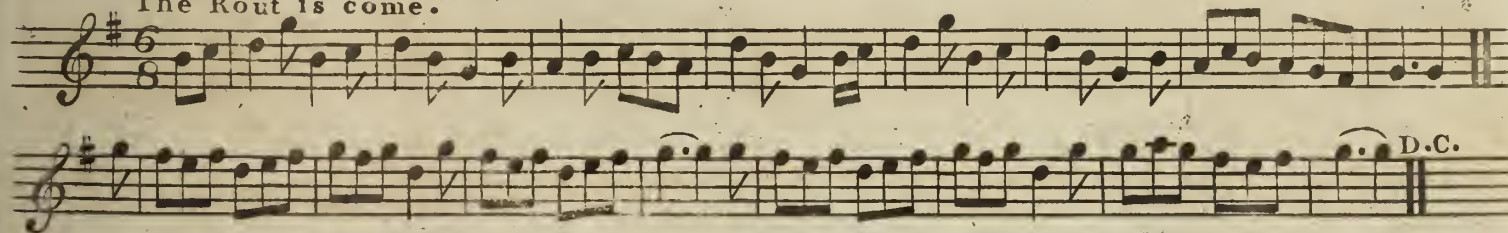
Life let us Cherish.



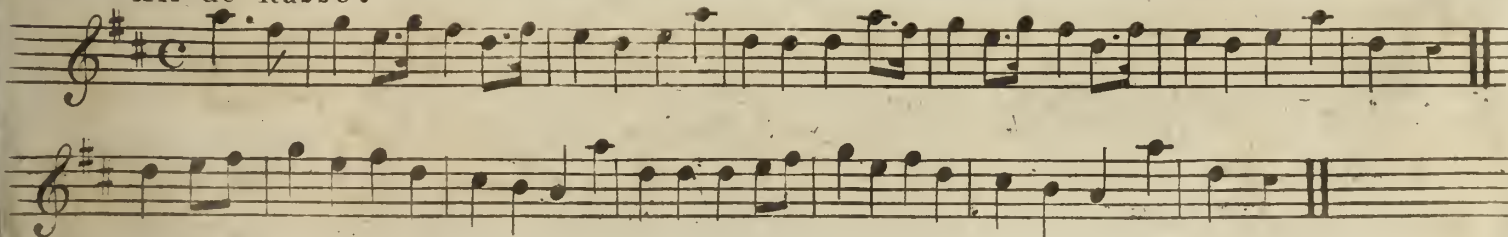
Air by Haydn.



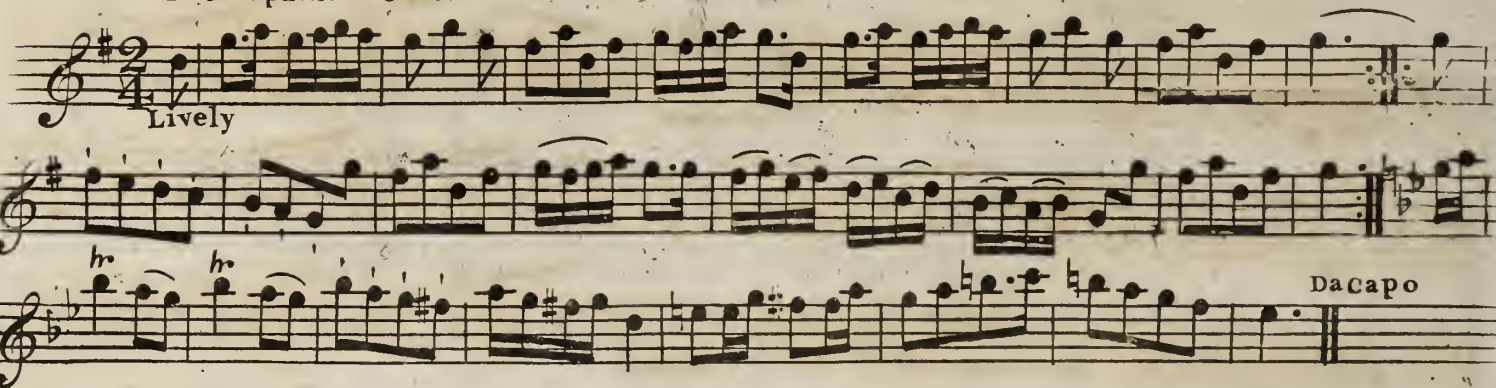
The Rout is come.



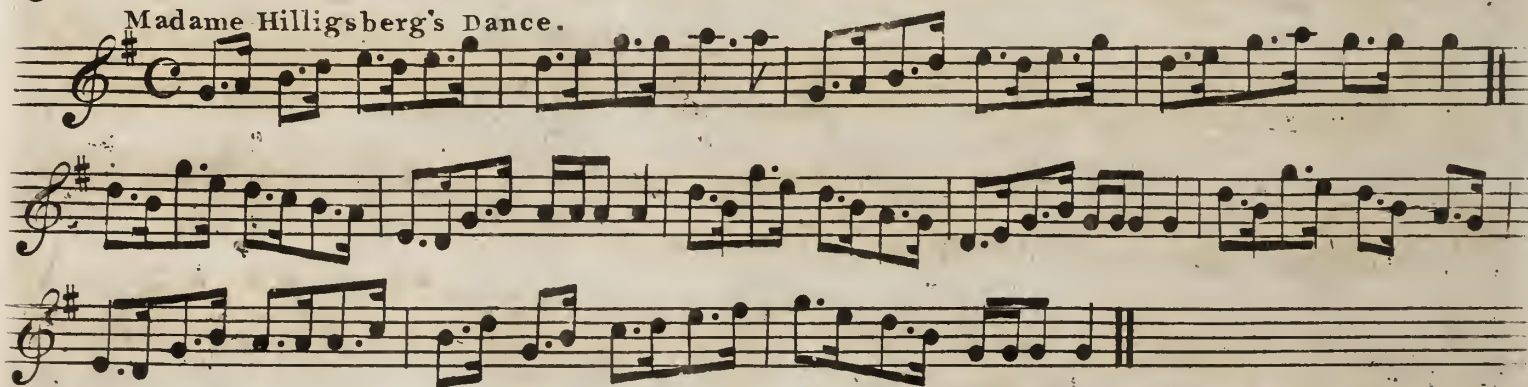
Air de Russe.



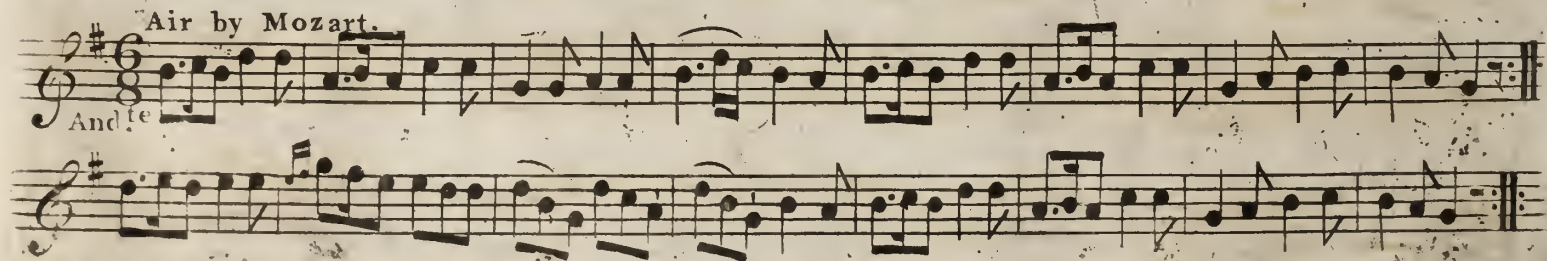
The Spanish Cortes



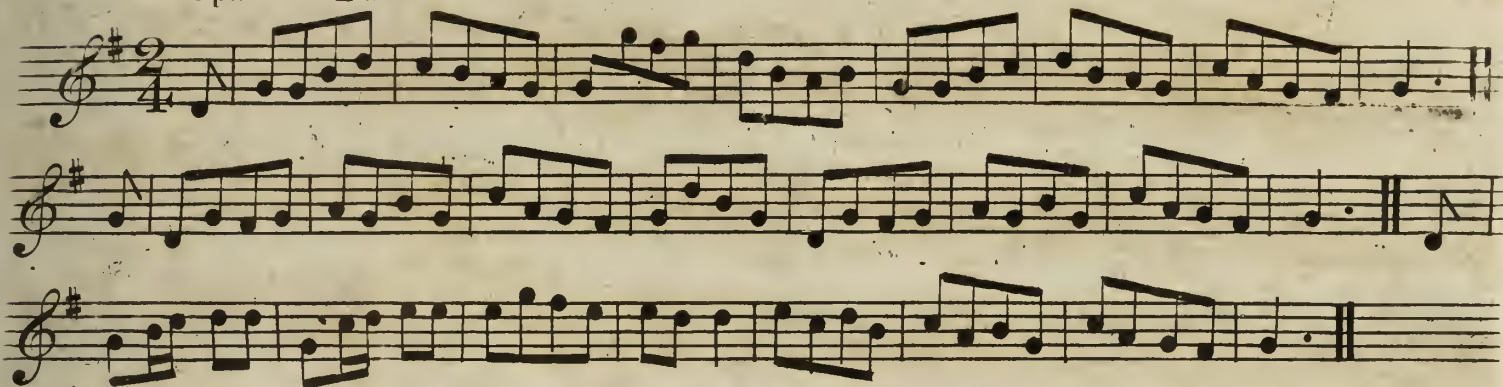
Madame Hilligsberg's Dance.



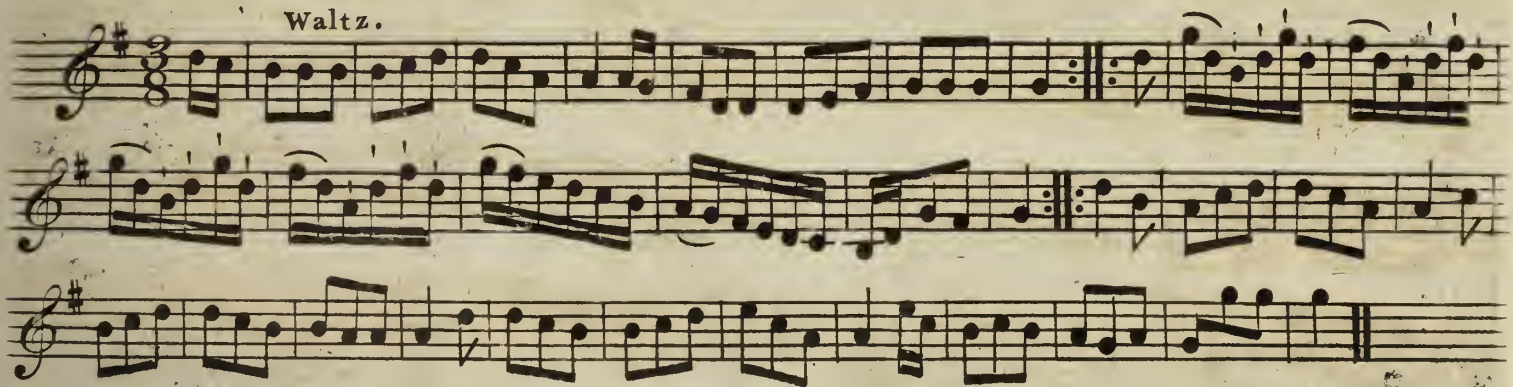
Air by Mozart.



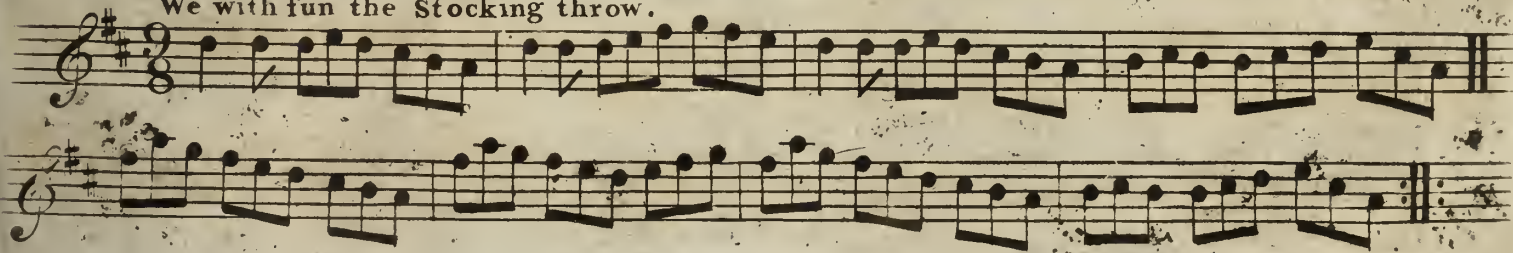
Spanish • Dance



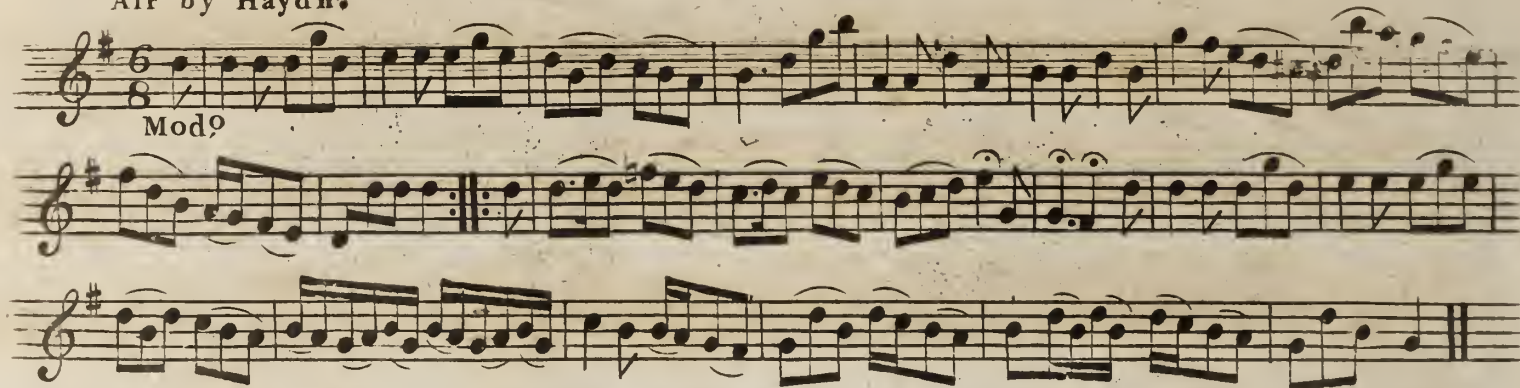
Waltz.



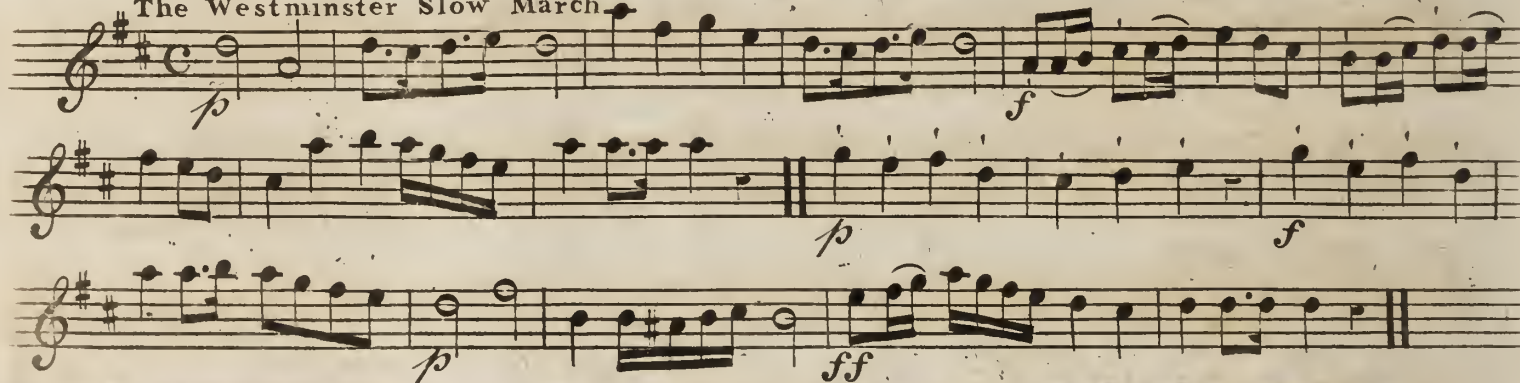
We with fun the Stocking throw.



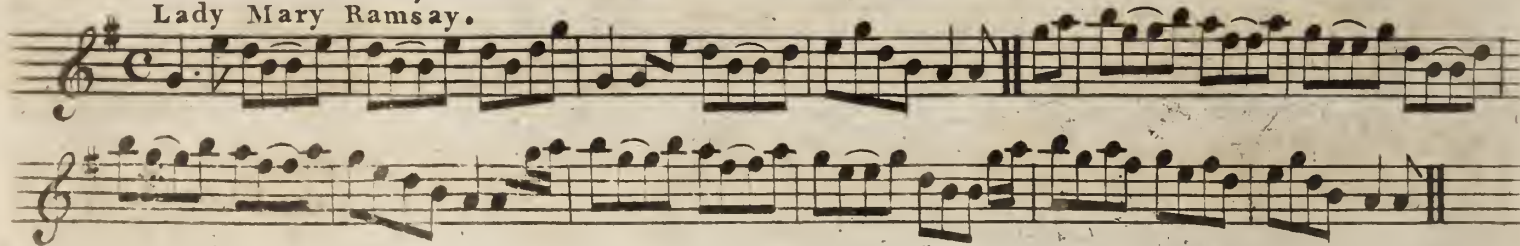
Air by Haydn.



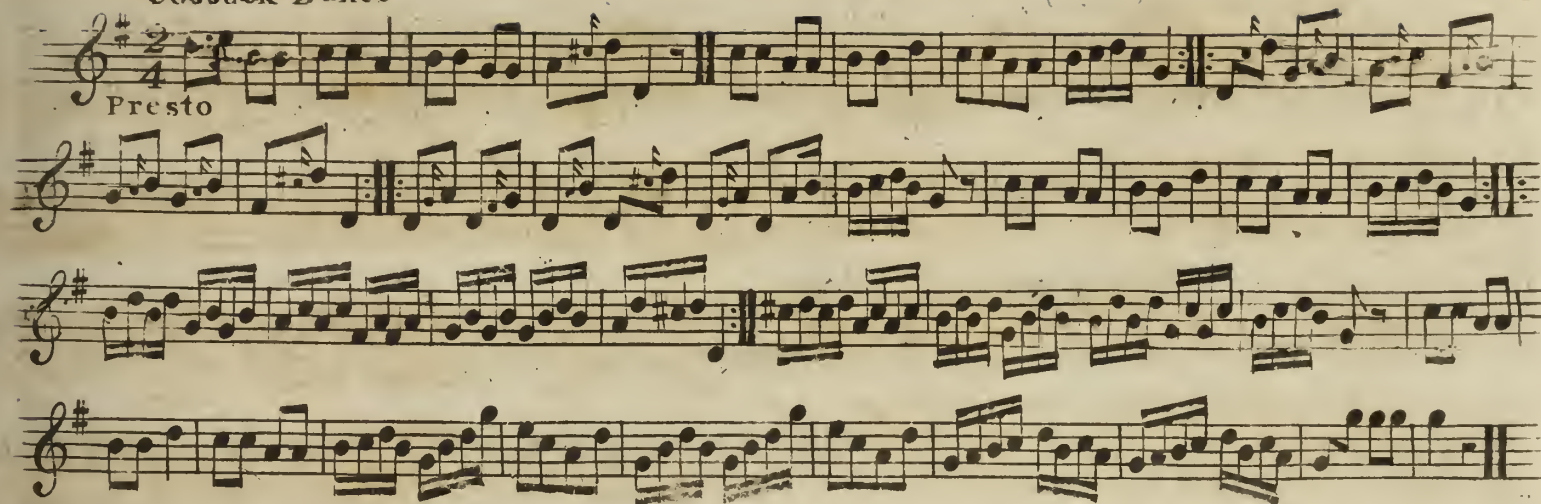
The Westminster Slow March.



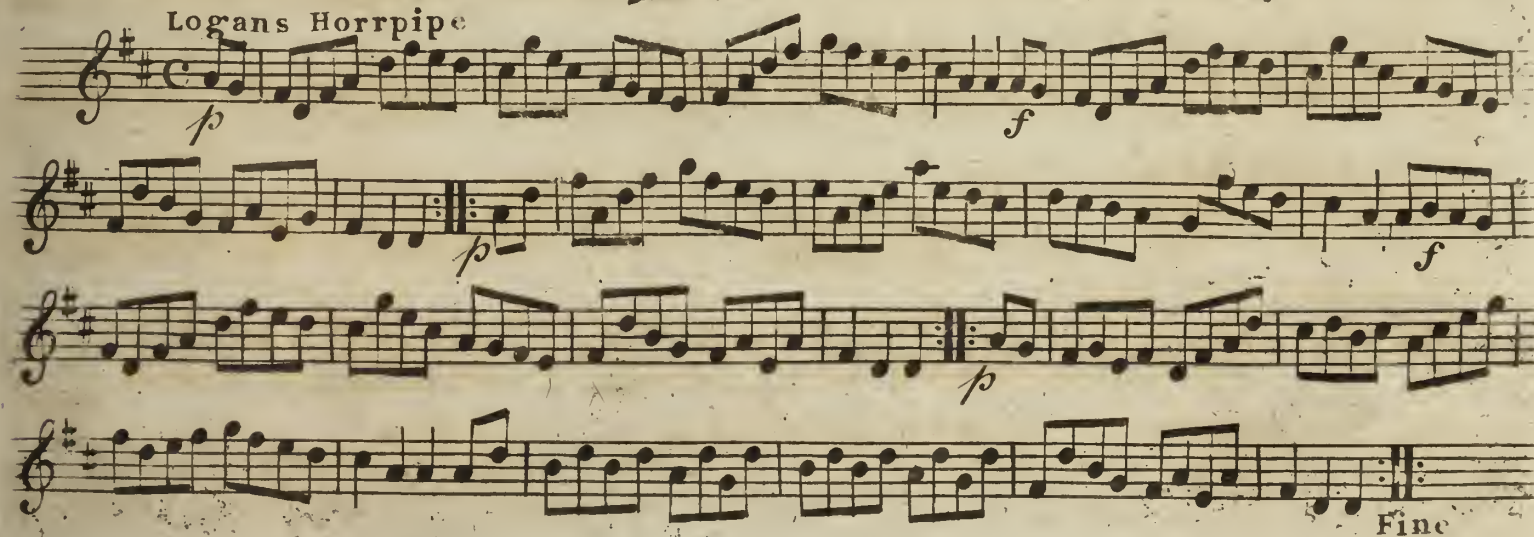
Lady Mary Ramsay.



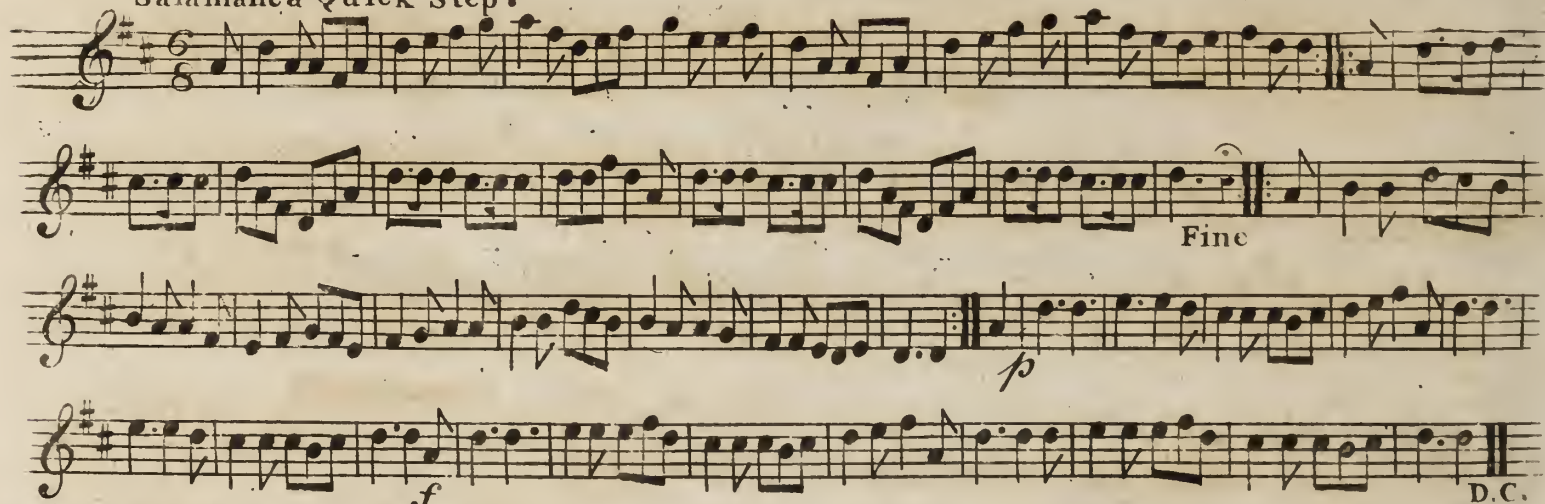
Cossack Dance



Logans Horrpipes



Salamanka Quick Step.

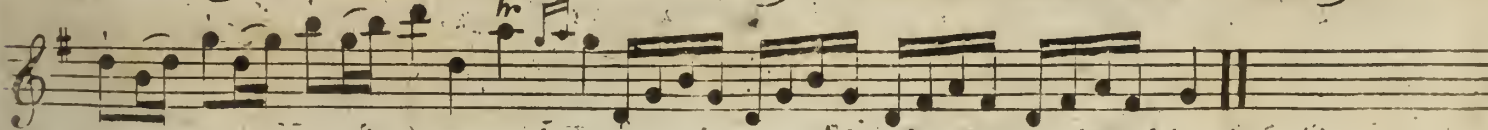
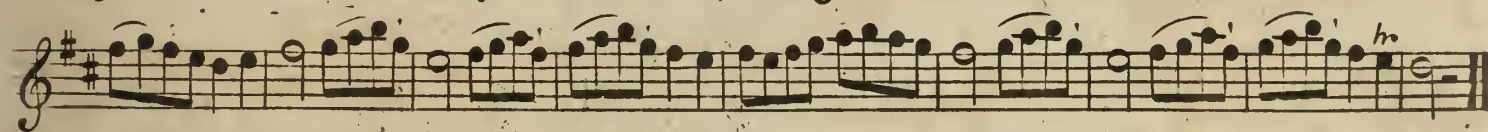
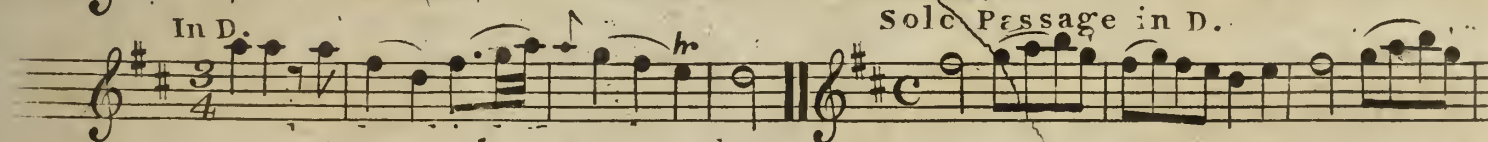
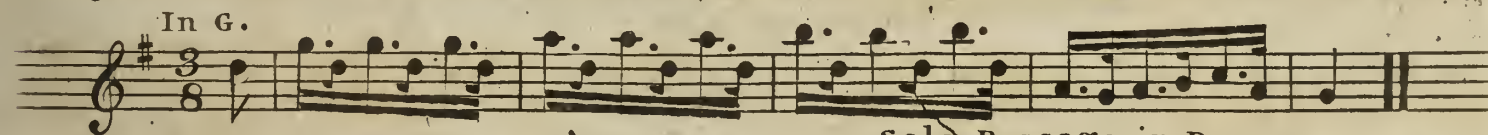
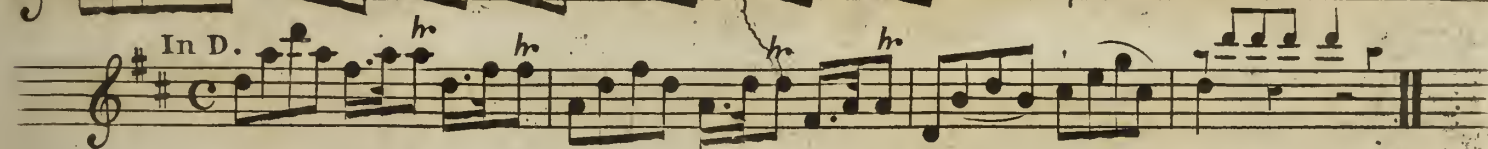
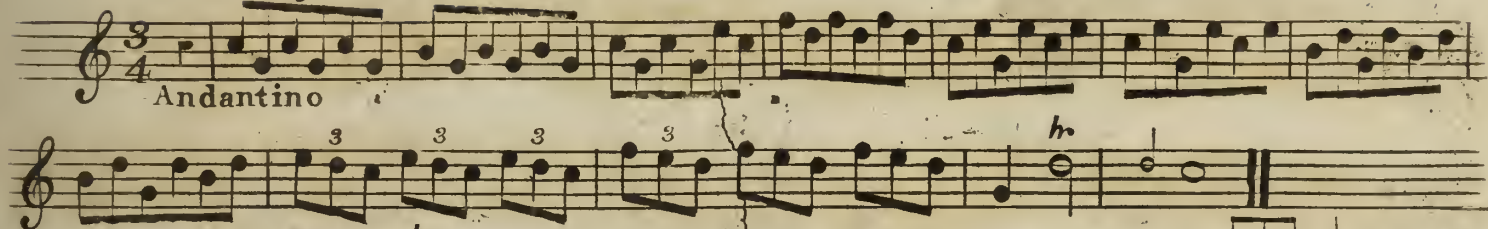


A New French waltz.



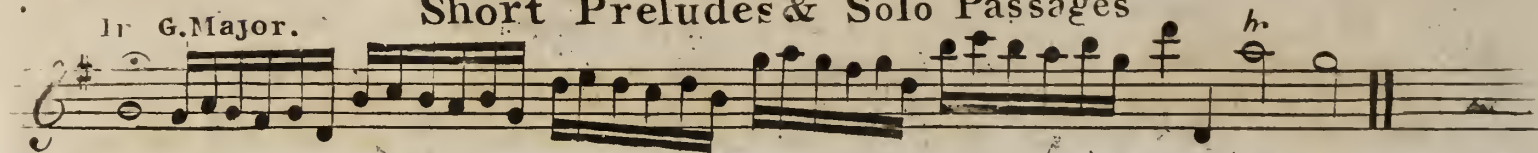
In C. Major.

Excellent Practice after some progress has been made

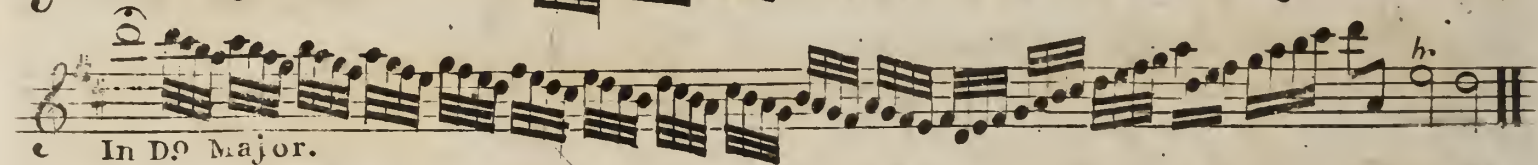


1st G. Major.

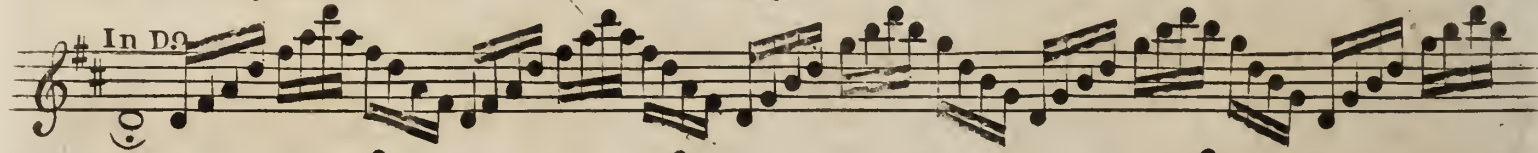
Short Preludes & Solo Passages



In D9



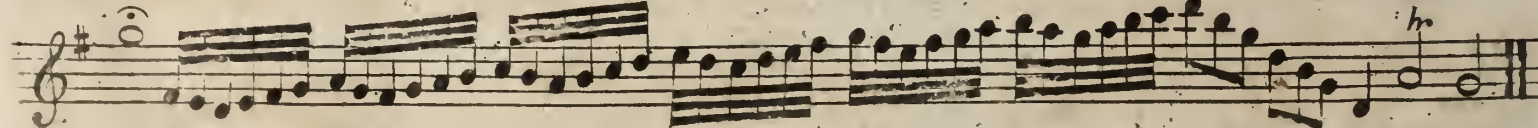
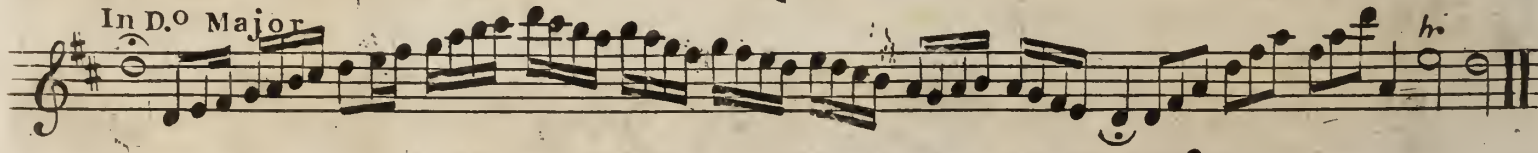
In D9 Major.



In D9



In D9 Major



In G. Major.

In D: Major.

In D^oIn D^oIn D^oIn D^o

In C. Major.

In C. Major.

In D.

In G.

In G.

In G.

In G.

In G.

In G.

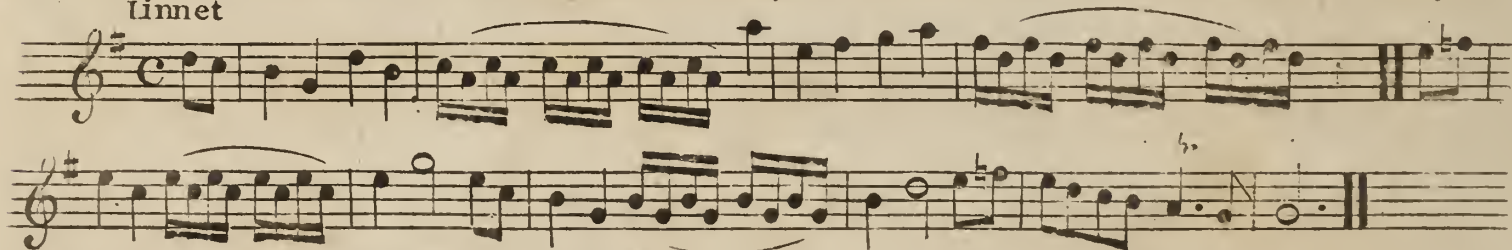
In D.

In C.

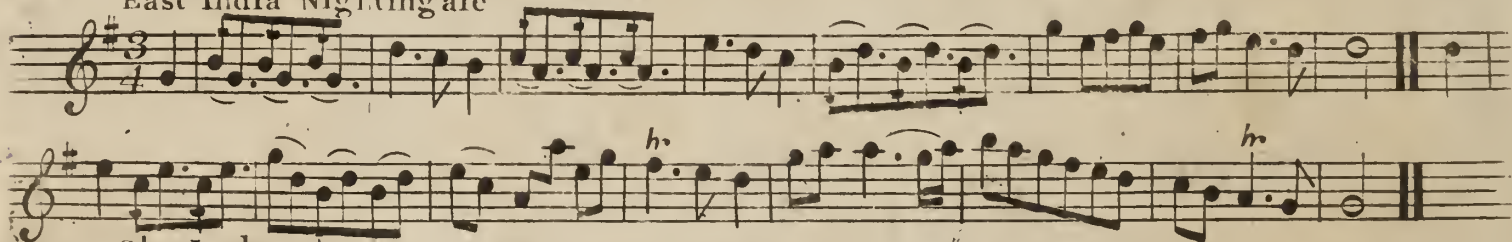
Linnet



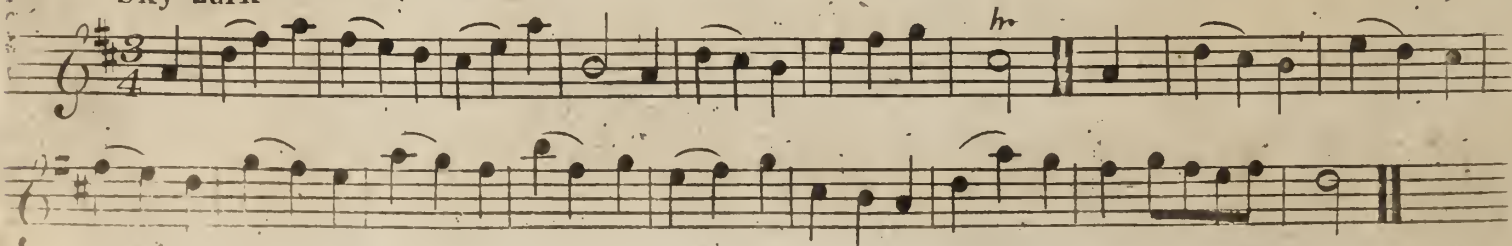
Linnet

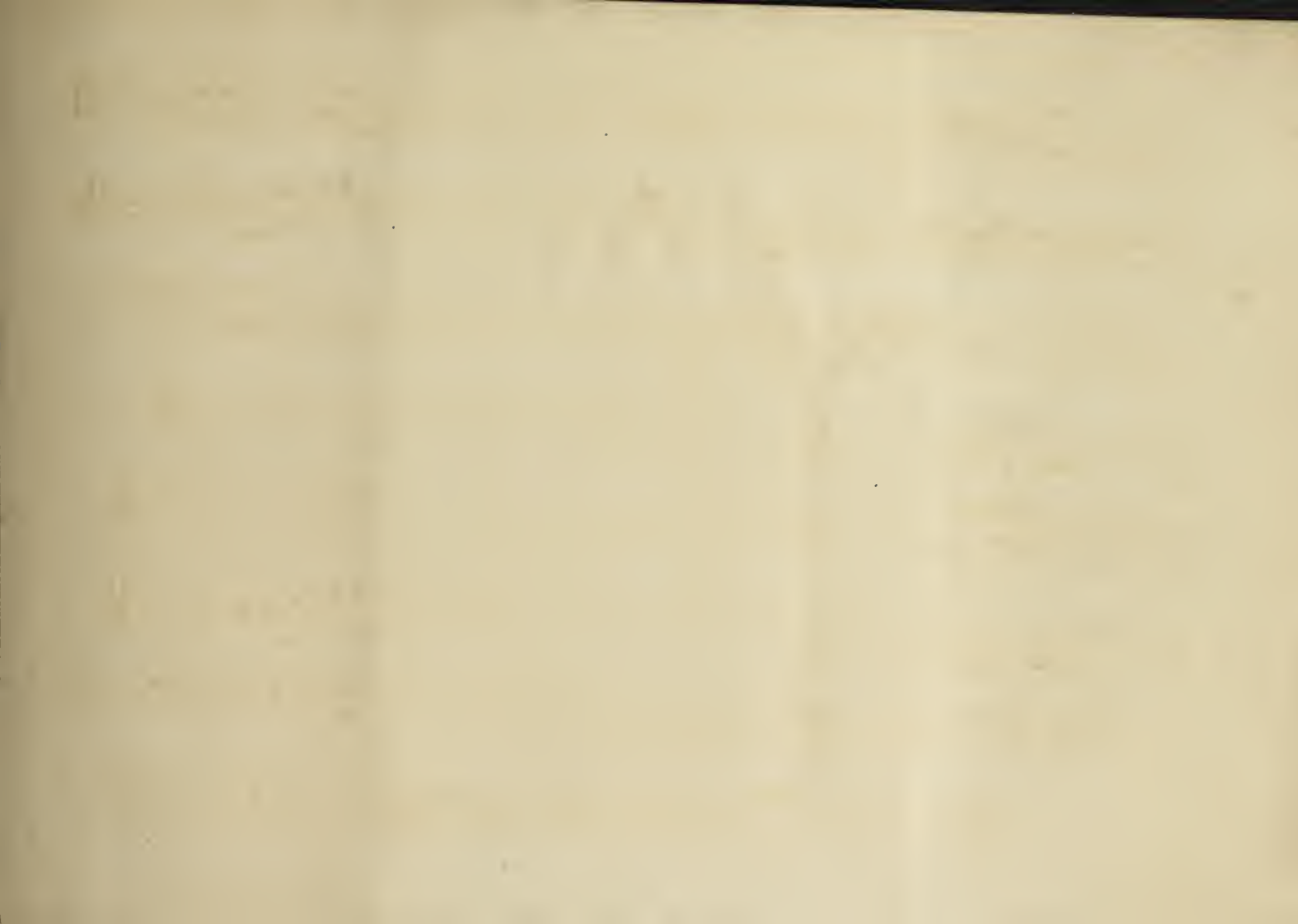


East India Nightingale



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